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officials are competent to undertake, and an implicit conviction that one who has been educated knows all about it. In the face of our national ignorance and fatuity it is simply marvellous that so much has been achieved. One more guiding star of righteous error has been added to a long list, and it can only be hoped that the truth it teaches may soon be fully realized and permanently effective.*

Aberystwyth, Wales

H. Holman

COMMUNICATION

To the Editors of The School Review:

Will you kindly permit me to enter a protest against one of the recommendations of the Committee of Ten on English?

I notice in their report they make the assertion that the paraphrasing of poetry is not to be commended as an exercise in prose composition and that the reducing of poetry to prose is not to be defended. May I ask why?

Paraphrasing is one of the most efficient means of reaching the end desired in English: viz., (1) To enable the pupil to understand the expressed thoughts of others and to give expression to thoughts of his own; and (2) to cultivate a taste for reading, to give the pupil some acquaintance with good literature, and to furnish him with the means of extending that acquaintance.

If then, paraphrasing is good, why not use the best material for that purpose, even if that material include the masterpieces of poetry?

All paraphrasing must take its tone from the original work on which it is based. Strong, forceful sentences lose nothing in the mind of the young student by being translated into his simpler language, while, on the other hand, the pupil's rendition becomes

* The following are the chief sources of information which have been consulted:—The authorized reports of the Conference of the Joint Education Committees of Wales and Monmouthshire; the County Schemes; the Welsh Intermediate Education Act; the Draft Scheme of the proposed Central Welsh Board; Acland & Smith's *Studies in Secondary Education*; Ellis & Griffiths' *Intermediate and Technical Education (Wales)*.

dignified, strong and beautiful from its close association with the author's thought.

Even without the supervision of the careful teacher who would show how the original transcends the paraphrase, the pupil must feel the vast distance yet to be traversed before he can unite harmony and strength to make the musical rhythm of our famous lyrics.

The committee recommend a reproduction rather than a paraphrase: may I ask if "Snow-Bound" can be reproduced without losing much of the beauty of the poem which cannot escape the more minute examination required by the paraphrase. Would the beautiful facts and fancies of the snowstorm, or the characterizations of the family circle, or the calm, wholesome philosophy which pervades the poem, to say nothing of the religious truths, appeal so strongly to the pupil in the reproduction?

The same objection would be urged, doubtless, in regard to selections for analysis. But to it also I would say, let us have the best English before the pupil, for whatever purpose we need it. If we use other than the best, we gain nothing and lose the inspiration which comes from contact with high thought and forcible, graceful expression.

May I hope to hear from some one on this subject?

Elizabeth A. Meseroll

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